THE FURRED MAN deals with the so-far little-discussed aspect of lycanthropy: namely, how to explain to the authorities what has actually happened when a shapeshifter creates circumstances that make an innocent person look like a psychotic killer. In the case of THE FURRED MAN, the hero's case looks particularly bad, because he's made a living by dressing up as a werewolf to lure thrill-seekers to his campsite—a good strategy until a real werewolf shows up.

Written and directed by Paul Williams (no, not the songwriter who starred in PHANTOM OF THE PARADISE), who provided a couple of exclusive behind-the-scenes photos seen below, and produced and scored by Paul Terry, THE FURRED MAN has won Best Short and/or Best Horror awards at five film festivals, including the International Horror and Sci-Fi Film Festival in Phoenix, Arizona. The short premiered in February on Britain's Channel Four and is now available on 4oD, Channel Four's on-demand video service.

Speaking by phone from his native England, Williams explains how he and Terry, who have been filmmaking partners since college, came to make their hairy winner. "We were influenced by THE HOWLING and AMERICAN WEREWOLF IN LONDON, definitely, but it was more the consequence of horror films that interested us the most, say, when at the end of a horror film, when the creature gets turned back into a human, there's a dead human lying on the floor and the hero of the film says, 'This is fantastic, I've killed the beast.' But then the police come into the house and they see a dead human and you can't really explain it. 'Oh, it was a werewolf five minutes ago.' So I started with that idea and worked backward from that."

The two Pauls, Terry and Williams, had partnered on less technically ambitious projects earlier on. "Evil Hypnotist Productions is me and Paul Terry, who's my producer and composer," Williams says. "This is our fifth short and we did a low-budget feature about four years ago called THE WAKE, [which] is comedy/drama. We thought, 'We want to do features,' shot for three weeks, edited for about a year and got a really good 90-minute film at the end of it. It was a bit of a crazy project to do for no money, but I think it proved that we could tell a story over that 90-minute time frame, which is obviously a whole big leap from doing short films."

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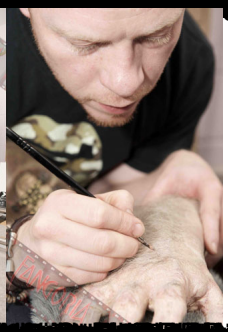

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